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PROGRAM NOTES FOR A RECITAL ON MARCH 21, 2015

by

Matthew Seidel

B.A., Illinois Wesleyan University, 2012

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Music

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Southern Illinois University Carbondale

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PROGRAM NOTES FOR A RECITAL ON MARCH 21, 2015

By

Matthew Seidel

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Fulfillment of the Requirements

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in the field of Performance

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Graduate School
Southern Illinois University Carbondale
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AN ABSTRACT OF THE RESEARCH PAPER OF

Matthew Seidel, for the Master of Music degree in Performance, presented on April 17, 2015, at Southern Illinois University Carbondale.

TITLE: PROGRAM NOTES FOR A RECITAL ON MARCH 21, 2015

MAJOR PROFESSOR: Dr. Jessica Butler

During a recital on March 21, 2015, pieces by Hindemith, Bruckner, Bolter, Barat, Villa-Lobos, Dvořák, and Davis were performed on the trombone. This document will take an in depth look at each of these pieces in order to discuss the history, significance, and performance practice required to give an effective recital. Each chapter will have a different focus, ranging from the theory behind the composition, the idiomatic use of the trombone, operatic plots, and techniques used to perform vocal music on the trombone.

DEDICATION

For Ralph.

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CHAPTER 1

SONATA FOR TROMBONE AND PIANO, PAUL HINDEMITH

While gaining most of his fame while in America, Paul Hindemith was originally a German composer and musician. In addition to his steady composition lessons, Hindemith was also a violist. While living in Frankfurt, Germany, he founded the Amar String Quartet.¹

Eventually, Hindemith gained a high level of fame, only to be put under political scrutiny. In 1936, Hindemith's music was completely removed from German performance halls because his works were condemned by Germany's Socialist party.² This led Hindemith to leave Germany and find his way to the east coast of the United States. He finally gained US citizenship in 1946 while working at Yale University.

Hindemith's works range from operas, to grand orchestral works, to chamber pieces, and choral works. Some of his largest compositions include *Mathis der Maler* (1935), and *Symphonic Metamorphosis of Themes by Carl Maria von Weber* (1943); however, due to the frequency of their appearance in music history books, his solo works for all of the orchestral instruments prove to be some of Hindemith's most historically significant works.

From about 1936-1954, Hindemith had been working on writing sonatas for each of the orchestral instruments. This movement has been labeled as *Gebrauchsmusik*, or "music for use." His *Sonata for Trombone and Piano*, a cornerstone of the trombone repertoire, fits into Hindemith's *Gebrauchsmusik* movement.

In Steven Hinton's book on the idea of *Gebrauchsmusik*, which specifically references Paul Hindemith, he states that, "[*Gebrauchsmusik*] meant for [Hindemith] above all that new

¹ "Paul Hindemith," Accessed February 27, 2015, <http://www.schott-music.com/shop/persons/featured/paul-hindemith/index.html>.

² Ibid.

music was composed that could also be played by amateurs."³ Hindemith ended up regretting the creation of this word because of the confusion it brought, as well as its seemingly condescending attitude. Calling a composition "music for use" led people to question if Hindemith considered all other music "useless." He did not mean for the term to have such a significant impact on musicians. Instead, he was "[pointing] out the danger of esoteric isolationism in music."⁴ To Paul Hindemith, this movement was merely about writing for all performers and not confining himself to a specific genre or instrumentation.

When Hindemith refers to "amateur" musicians, it is important not to use an improper definition of the word. Especially for a high-level musician, the improper use of this word can be disheartening because many of his "amateur" works prove to be quite advanced. Hindemith has said, "one will always have to differentiate between two contrasting forms of music-making: playing to an audience and playing for oneself. The former is the profession of the musician, the latter, an activity for the amateur. Both forms are of equal importance for the development of music."⁵

If the term "amateur" is defined as a non-professional, or student, then it becomes obvious why his many sonatas have become so prominent on college-level recitals. Hindemith approaches composition with a depth of intellectualism. As a performer and theorist, Hindemith leaves a lot to be analyzed and uncovered. This kind of music is a tool to stretch the student musician's musicality in a way that "professional" music might not. If the performer can successfully analyze this piece and create a convincing performance of this piece, their overall

³ Stephen Hinton, *The Idea of Gebrauchsmusik: A Study of Musical Aesthetics in the Weimar Republic (1919-1933) With Particular Reference to the Works of Paul Hindemith* (New York: Garland Pub., 1989) 1.

⁴ Paul Hindemith, *A Composer's World, Horizons and Limitations* (Cambridge: Harvard University Press, 1952), viii.

⁵ Hinton, *The Idea of Gebrauchsmusik: A Study of Musical Aesthetics in the Weimar Republic (1919-1933) With Particular Reference to the Works of Paul Hindemith*, 200.

musical ability will benefit, even in works outside of Hindemith. Hindemith's *Sonata for Trombone and Piano* is a fitting example of the *Gebrauchsmusik* movement. Within the compositional structure, the musician can find a link between every idea in the piece. A thorough analysis of this piece will allow the student to practice making well-informed musical choices on what might seem to be a music-less sonata.

Hindemith's trombone sonata is a representation of his neo-classical style. While it is sometimes chaotic, there lies within, a very logical and ordered approach to the entire work. The piece follows the classical sonata form, with two interruptions in the middle. Even though it is a multi-movement work, the tonal centers that develop through the piece imply that it should be viewed as one larger movement. The first movement contains the exposition and development, while the fourth movement contains more development, the recapitulation, closing, and coda.

If the second and third movements are treated as interruptions, the sonata form becomes apparent. In the first two measures of the first movement, the primary theme is displayed with tonal center of F. This primary theme continues until rehearsal "B", which begins the secondary theme with a tonal center in the dominant, C. The development begins at rehearsal "E" with a "linking" theme spanning through rehearsal "D". At rehearsal "H", the primary theme comes back, however it stays in the dominant tonal center of C, which signals that the piece is still in the development. The end of the movement comes to an abrupt stop right before the first interruption begins.

The fourth movement begins with a continuation of the development. In the fourth measure of rehearsal "X," the transition theme is played which signals the end of the development and the beginning of the recapitulation. This time, only the primary theme is heard,

followed by a coda based on material from the primary theme which closes with a tonal center of F.

While Hindemith's use of pitch class sets is prevalent throughout every movement, their use can help connect the outer movements to the inner movements. Within the first three measures of the piece, two of the main pitch class sets are presented (0257), and (015).⁶ This is shown in figure 1.1.



Figure 1.1

These sets are clearly laid out at the beginning of the second movement as well. When the piano begins its melodic material in m. 5, the top voice presents the (0257) set:

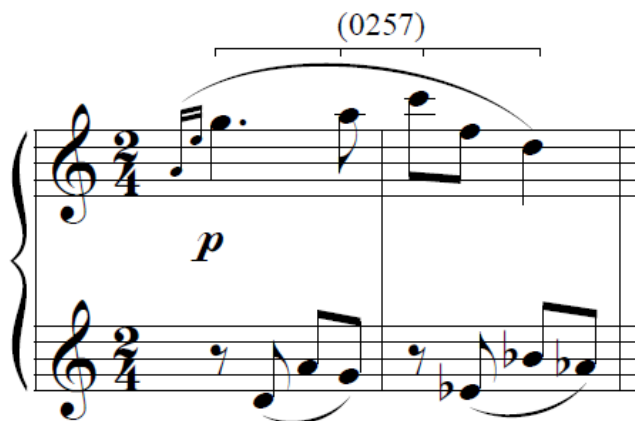


Figure 1.2

⁶ Ross Alex Walter, "Paul Hindemith's 'Sonata' for Trombone: A Performance Analysis" (Louisiana State University and Agricultural & Mechanical College, 1996) 13.

When the trombone enters, it also immediately presents the (0257) set, followed by a rhythmically varied sequence of the (015) set:

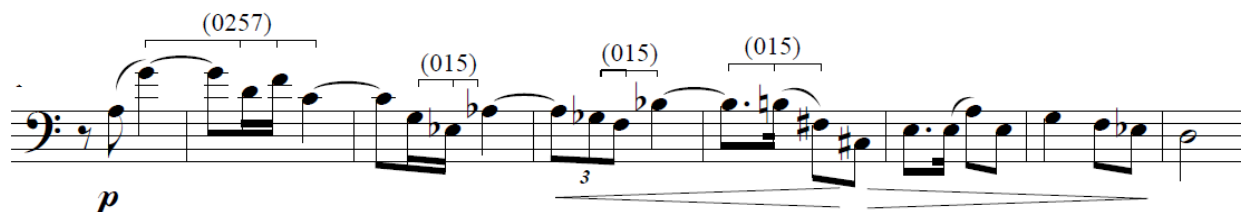


Figure 1.3

The form of the second movement follows a theme and variation format (A, B, A1, B1, A2, B2, A3, B3) involving two themes: one played by piano alone, and one played with trombone. Each time the trombone enters, it plays the same exact melody. The variation for this "B" theme lies within the accompaniment part.

Based on Hindemith's tonal sketch of the trombone sonata, *Lied des Raufbolds* (mvt. 3), was originally meant to be the finale.⁷ The exciting and dancing nature of the movement supports this theory as well. This movement is in binary form. Like the second movement, this third movement begins with a bold statement of the (0257) set. The second theme, beginning in m. 15, also states the (0257) set, and so does the third theme at m. 34.

When finding a proper way to perform this piece, trombonist David Neumeyer advises performers of any Hindemith piece to avoid the composer's own instructions saying that Hindemith contradicts himself many times.⁸ In Hindemith's *A Composer's World*, Ch. 7, he implies that the performer is an "inherent weakness" in the communication from composer to

⁷ David Neumeyer, *The Music of Paul Hindemith* (New Haven: Yale University Press, 1986), 213.

⁸ Ibid, 17.

audience.⁹ Neumeyer continues to explain Hindemith's contradictions, saying that many markings are purposefully left out because the musician should be good enough to understand the musical line. Hindemith was also known for changing his own markings during rehearsals.¹⁰

In the preface of *A Composer's World*, Hindemith outright apologizes for everything he says, stating that he is a "sideline literate who prefers writing music."¹¹ With that in mind, it seems acceptable to take his own opinions on performance lightly. His *Sonata for Trombone and Piano* relies on a number of implied musical directions, which leaves much to be desired if the performers only read the printed musical markings. Rather than having an unequal soloist/accompanist relationship, Hindemith has written the trombone and piano as equal forces. It is important for the trombonist to know when to act as a soloist and when to act as an accompanist. Many of the dynamic markings are the same for both the trombone and piano; therefore, the trombonist must adjust their dynamic levels to fit the current role. Many of the dynamic changes can be exaggerated in order for the piano melodies to prevail. For example, in the third movement, the trombone plays the theme at m. 15 with a *ff* dynamic and only drops one level to a *f* at m. 19 when the piano takes over. In order for the audience to hear the change in authority, the trombone should make a more obvious shift in dynamic level. Most of the piece is written at the *ff* and *f* level, so a greater change between the two is not out of the question.

Overall, the most compelling musical interpretation will come from a complete understanding of the piano and trombone interaction. This will influence the interaction between each part in a way that will sometimes go against what Hindemith wrote, but in accordance with his musical goals. According to American tubist Gene Pokorny, after a soloist performed a

⁹ Hindemith, *A Composer's World, Horizons and Limitations*, 154.

¹⁰ Neumeyer, *The Music of Paul Hindemith*, 17.

¹¹ Hindemith, *A Composer's World, Horizons and Limitations*, viii.

daring interpretation of Hindemith's viola sonata, Hindemith told the violist that he had "never heard anybody actually make music out of something of [his]."¹² It should be the trombonist's job to aim for this same reaction if Paul Hindemith were to hear his trombone sonata performed today.

¹² Jemmie Robertson, "An Integrated Approach to Preparing Paul Hindemith's Sonata for Trombone and Piano." *International Trombone Association* 41, No. 2 (2013), 11.

CHAPTER 2

THREE MOTETS, ANTON BRUCKNER/ RALPH SAUER

Anton Bruckner's personality has been summed up by historians in three words: simple, devout, and self-conscious. Bruckner's aversion to city life and apparent lack of Viennese fashion is what gave his peers the conclusion that he was "simple." Biographies of Bruckner show him to be quite odd when compared to other great composers. As Constantin Floros noted, Bruckner took no interest in European literature or philosophy. This caused his contemporaries to conclude that he had no academic or intellectual traits.¹³ His music proved the opposite, as his symphonies are still performed regularly in all major orchestras. Anton Bruckner was not "simple;" Instead, he focused most of his intellectual prowess towards the Bible and other religious texts.

While Bruckner is known mostly for his symphonies, his devout Catholicism led him to write seven masses and a large number of smaller religious works. What makes Bruckner's music so unique is that no other romantic composer was producing as much sacred music. Additionally, his simple, yet expressive writing style, as deduced by music historian, Derek Watson, "seems to foreshadow an almost twentieth-century concept of vocal and instrumental texture and intimate harmonic subtlety."¹⁴ The three motets that Ralph Sauer has arranged for trombone quartet provide a glimpse into Bruckner's religious writing. Compared to his complex romantic symphonies, these motets are quoted as being "neo-Palestrinian."¹⁵ They maintain the simplicity

¹³Constantin Floros, Ernest Bernhardt-Kabisch *Anton Bruckner: The Man and The Work* (Oxford: Peter Lang, 2011), 9.

¹⁴ Derek Watson, *Bruckner* (London: Dent, 1975), 91.

¹⁵ Brian Lee Miller "Selected a Cappella Motets of Anton Bruckner" (D.M.A. Diss. Arizona State University, 1998), 62.

of old church music while still displaying contemporary techniques that are unique to Bruckner's compositional style.

The first of the three motets in this cycle, *Vexilla regis*, was actually the last small-scale sacred work that he completed before he died. In keeping with the old Palestrinian ideals, Bruckner wrote this work in the Phrygian mode. He believed that the church modes brought a sense of mystery to a composition.¹⁶ The text is used as a general hymn during the Lenten season- most typically for Good Friday.

Bruckner created a powerful musical interpretation of the sacred texts based on his religious convictions. Bruckner employed the use of dramatic pauses and sudden transitions from "devout" to "jubilant." *Vexilla regis* reflects this technique in mm. 8-10 and matches the text "Now shines the Cross." Beginning in m. 5, a unison chant remains "devout" with a crescendo through the beginning of m. 8. After a pause, the music takes a chromatic leap forward and stylistically changes to a *marcato* articulation, which very noticeably signals the "jubilant" style.

Locus iste, written in the key of C major, is the most well-known of the three motets in this series. In the Catholic Church, the *Locus iste* is a gradual that is used for the dedication of a church. Unlike the seven verses of the *Vexilla regis*, the *Locus iste* has only three lines of text:

*This place was made by God,
a priceless sacrament;
it is without reproach.*¹⁷

Bruckner uses these three lines to create a simple ABA form, in which the first line makes up the A section (mm. 1-12), and the next two lines make up the B section (mm. 12-29).

¹⁶ Floros, *Anton Bruckner: The Man and The Work*, 81.

¹⁷ "Motet Translations / Anton Bruckner: Locus Iste", Emmanuel Music, accessed March 26, 2015, http://emmanuelmusic.org/notes_translations/translations_motets/t_bruckner_locus_iste.htm.

In this motet, Bruckner still uses his signature pauses and also creates sudden shifts in emotion through the use of dramatic crescendos. Measures 20-21 provide the greatest example of Bruckner's compositional style. After a long continuous crescendo from *mf* to *ff*, the soprano, alto, and tenor lines have two notes in m. 20 to move from *ff* back to *mf*. The second half of m. 20 is filled with silence, and in m. 21, the bass voice comes in with a contrasting *pp* line. This motet ends with one last push into the "jubilant." There is another sudden pause six measures before the end, followed by a very gentle, harmonically simple cadence shown in figure 2.1.

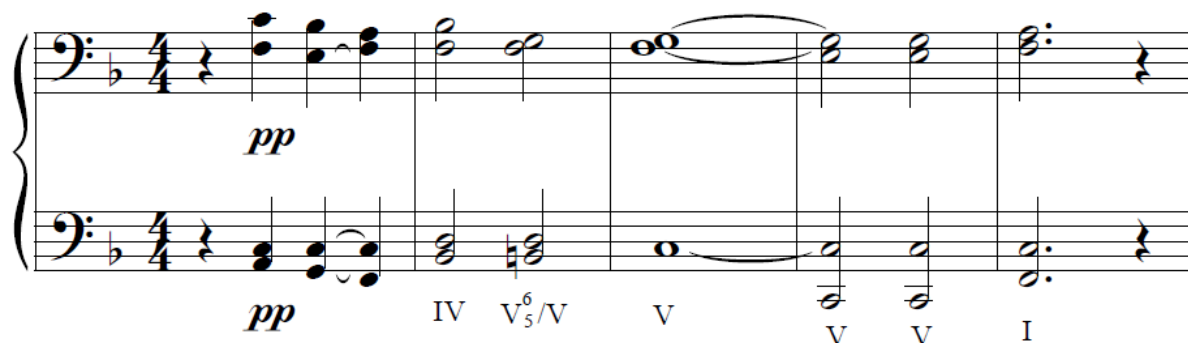


Figure 2.1

Like *Vexilla regis*, Bruckner's *Pange lingua* was written in the Phrygian mode. Much of this composition mirrors *Vexilla regis*. Not only are they both in the Phrygian mode, but they also begin with a unison before demonstrating any polyphony. Bruckner also utilizes a number of dramatic pauses and abrupt dynamic changes in *Pange lingua*.

Pange lingua was written for Franz Witt, the leader of the Cecilian movement.¹⁸ The Cecilian movement promoted the reform of Roman Catholic music. Its ideals were aimed at bringing church music back to the Renaissance style. Bruckner was commissioned to write a

¹⁸ Brian Lee Miller "Selected a Cappella Motets of Anton Bruckner" (D.M.A. Diss. Arizona State University, 1998), 62.

piece that emulated the works of Palestrina, which accounts for the historically simple writing. The dissonant 9-8 suspension during the last "Amen" in mm. 36-38 is said to have been revised by Witt and changed to a more simple octave cadence.¹⁹

In order to successfully reproduce these motets on the trombone, two things must be considered. The first is how the elimination of words will affect the presentation. Even though two of the three motets are strophic with many verses, it is common performance practice that a trombone quartet not repeat wordless verses. This truncation shortens an instrumental performance a great deal. Without reducing the number of verses, the performance can lose its effectiveness and become dull as each verse is repeated.

The second consideration is in how the trombones will effectively emulate a choir and play in a style representative of Anton Bruckner. Because the trombone is a naturally loud instrument, it is acceptable for each performer to play as though they represent an entire section of singers. The beauty of having trombones perform these motets lies within the ability for four trombones to produce the same level of sound as a medium-sized choir. Therefore, the trombones can take a large-ensemble approach, meaning the *piano* dynamics can be played at a comfortable level while the *fortissimos* can be quite full.

¹⁹Brian Lee Miller "Selected a Cappella Motets of Anton Bruckner," 63.

CHAPTER 3

ANDANTE ET ALLEGRO, J. ED. BARAT

Joseph Edouard Barat studied music in Paris with Paul Vidal and Emile Pessard. Most of his compositions are for solo wind instruments. His work as a bandmaster with the French Army is thought to have influenced his output of so many pieces for solo wind instruments

Since its beginning, the Paris Conservatory has played a major role in the advancement of wind music in general. Before the conservatory model existed, music was taught through religious institutions, which left little room for the practicing of wind instruments. The first known trombone professor of the conservatory was Felix Vobaron, who began in 1833; however, it was the second trombone teacher, Antoine Dieppo, who is accredited for starting the French tradition of trombone teaching.²⁰ During his tenure, the trombone studio began participating in the annual *solo de concours*: a competition in which each student was judged and ranked on a performance of the same piece. This movement has been very influential in the history of trombone because it brought a large number of solo works for trombone into the standard repertoire.²¹ Each piece was written to test the traditional conventions of the trombone as well as to push the boundaries in order to make for a more difficult competition. For this reason, the Paris Conservatory has played one of the biggest roles in the advancement of the modern trombone.

Two of Barat's compositions were composed for the Paris Conservatory's annual trombone competition. The first selected composition of his was *Piece in Eb Minor* in 1923, and

²⁰ Benny Sluchin, Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," *Historic Brass Society Journal*, 9 (1997), 5.

²¹ Brian English, "Philosophical Implications on Trombone Performance and Pedagogy in Andre Lafosse's Curriculum at the Paris Conservatory." University of North Texas, 2005, 4.

again in 1929. His second piece, *Andante et Allegro*, was selected for the annual trombone competition in 1935, and dedicated to Henri Couillaud. This piece was also selected again in 1940, and ever since, it has become a standard in the collegiate trombone repertoire. After 1900, there are only a few composers who were selected multiple years. Barat is unique in that he has written two different pieces for the competition, and they both have been selected twice. The only two other composers who appear as frequent are Alexandre Guilmant, and Philippe Gaubert.

Joseph Barat's music remains a significant part of modern trombone pedagogy and performance. In a 1971 survey, *Andante et Allegro* was shown to be among the top three most performed works of college trombone and euphonium students.

Henri Couillaud's main etudes consist of transcriptions of lyrical vocalises, and technical etudes that address specific problems.²² Because Joseph Barat had dedicated *Andante et Allegro* to Couillaud, it only makes sense that his piece cover the two main facets of the trombone curriculum. As stated in the title, this piece is separated into two movements: *andante*, and *allegro*. The first is a slow movement to show off the trombone's singing lyricism. Like the vocalises that Couillaud transcribed, the *andante* section employs relatively simple melodic phrases that involve a variety of articulations. Despite having to maintain a singing approach, these articulations range from completely connected, like the phrase in m. 8, to *tenuto* in m. 10, to detached in m. 11. These differences are shown in Figure 3.1, and Figure 3.2.

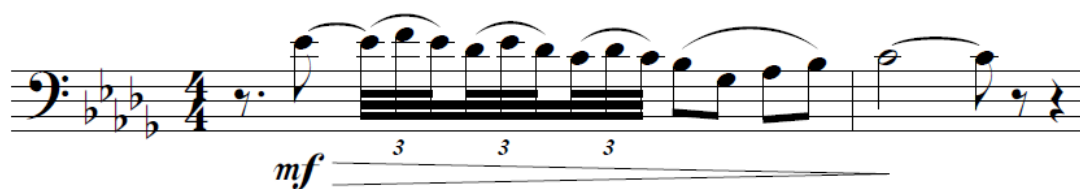


Figure 3.1

²² Benny Sluchin, Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," 20.



Couillaud's *Etudes de style d'après Bordogni* was written to teach expression, phrasing, tone quality, and style. The andante section of Barat's piece is a reflection of these values. Many times, he writes the same melodic phrase in repetition, but with different expression. If the performer does not know how to grow or decay with the phrase, the piece can quickly become dull. An example of this is in the ten measures before the end of the movement. In this instance, there are four repetitions of the same idea, but on different pitches. If they are all played the same, the piece cannot progress towards the end. Being able to successfully add the kinds of varying expressions that would have been taught in Couillaud's lessons, the performer will be able to add great tension, which leads to the final release in the penultimate measure.

On the opposite side of the spectrum, the second movement shows off the performer's technical ability. As a competition piece, *Andante et Allegro* was composed to test the performer's overall versatility on the trombone. That is exactly what these two contrasting movements have proven to do. From the start, the quick arpeggios and intervallic leaps pose an immediate challenge. This section closes with a detached scale in the key of Bb major. The *poco piu lento* section modulated through keys which tests the performer's proficiency with scalar patterns in many keys other than Bb. Measure 30 displays an Ab minor scale. Measure 38 displays an A major scale beginning on the seventh scale degree. The next fast scalar line at m.

54 is an A Phrygian, and in m. 58 is Bb Phrygian. The rest of the fast lines in this section go through even more keys and modes. This movement seems to mirror Couillaud's book, *Exercises Progressifs*, which contained etudes that focused on scales, articulations, and the production of detached notes.²³ The quick tempo, constant modulations and varying articulations bring out every possible opportunity for the student to demonstrate complete technical proficiency according to Couillaud's methods.

Barat's *Andante et Allegro* has withstood the test of time due to the complete pedagogical package that it provides. It is not only a useful learning tool. It is also a finely crafted piece of music. In a world where solo trombone music struggles to find popularity, *Andante et Allegro* is a crucial addition to the repertoire.

²³ Benny Sluchin, Raymond Lapie, "Slide Trombone Teaching and Method Books in France (1794-1960)," 20.

CHAPTER 4

MORNING WALK, NORMAN BOLTER

Born in Minneapolis, Minnesota in 1955, Norman Bolter was first inspired to play the trombone at a young age when he saw the Captain Kangaroo television show character, "Mr. Greenjeans," play the same instrument. Mr. Bolter began his formal trombone studies at age nine with Ed VonHoff of the St. Paul Public School System. Later, he studied with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and with John Swallow at the New England Conservatory.²⁴

Norman Bolter, while achieving most of his acclaim as a professional trombonist, has always had an interest in composition since he was young. It wasn't until the 1990's that his output really blossomed. Within the past two decades, Bolter has released three albums which include his own compositions, and have also been performed around the world by great trombonists like Joseph Alessi, Douglas Yeo, and James Miller. All of his works can be found through Air-Ev productions: a business started by Bolter and his wife Carol Viera.

The mission of their business shows the meaning behind the music that Bolter writes. On the home page of their website, they lay out their goals with a very simple quote: "Air-Ev's vision and mission is to offer a safe and healing haven serving humans and music along the high road to personal growth and purposeful art."²⁵ All of the music through Air-Ev is written to be "essence music," or music as a living thing. In an interview between Douglas Yeo and Norman Bolter, Bolter describes "essence music" as concisely as he can:

²⁴ Norman Bolter, *Morning Walk for Trombone and Piano*, Chestnut Hill: Air-ev Productions (ASCAP), 2002, Biography of Norman Bolter.

²⁵ Norman Bolter and Carol Viera, "Air-ev Productions- A Resource and Retreat for Musicians" *Air-ev Productions*, 1998, (Accessed February 2nd, 2015), <http://www.air-ev.com/index.cfm>.

One of the ways that "essence music" can be described simply is: It is to do with the fundamental energy, vibration and life force of "what" wrote the music. We firmly believe that it is more important to know "what" wrote a piece of music than "who" wrote the music. So, this "what" is the living life of the music at its core and "essence music" is an attempt to put this across in ways that we can hear and feel.

All music is connected to something. Our intention is to make "what" that connection is as deliberate and conscious as we can and, from that deliberate connection, we attempt to create music that will uplift, inspire and change a person's life for the better. It's a living, atmospheric event.²⁶

To Norman Bolter, music is much more than a sonic event. It is living expression, which can better connect us to the space, time, and nature around us. In appealing to the nature of the universe and keeping music "alive," many of his albums were recorded in only a couple takes; this means that mistakes are often left within the final product. His band, the Frequency Band has a saying: your mistakes cost you nothing.²⁷ His band believes that a focus on playing "perfectly" leaves out the deeper musical expression that brings a piece of music to life. While still working towards a perfect interpretation, freeing oneself from the anxiety of making mistakes allows a performer to create a more complete musical experience.

Bolter's *Morning Walk* is just one example of his living music. Commissioned and written in 2002 for the Steven Zellmer Trombone Competition, It is a musical "portrait" of Bolter's former teacher, Steven Zellmer. The potential of this piece, as Bolter states, lies within the performer's ability to connect their own life experiences to the life within the music itself. Building off of this, he goes on to state that the dynamics and tempo markings are only a guideline. The performer's own connections to the storyline should be what determines the stylistic markings.²⁸

²⁶ Norman Bolter and Carol Viera, an interview by Douglas Yeo, *Online Trombone Journal*, Accessed March 7th, 2015, <http://trombone.org/articles/library/bolterviera-int.asp>.

²⁷ Ibid

²⁸ Bolter, *Morning Walk*, Introduction.

In *Morning Walk*, Bolter portrays Zellmer as he takes his two bulldogs for a morning walk around Cedar Lake, Minnesota. Each section covers the different thoughts that may have ran through his head at the time. The beginning of the piece starts with a morning bird call followed by a motive/philosophical mantra, shown in figure 4.1, that reappears throughout the piece: “It’s all in the Stars.”

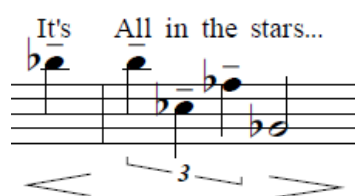


Figure 4.1

Not always knowing what the day will bring, Zellmer kept close to this notion.²⁹ From mm. 14-22, Zellmer is beginning his walk. As he is letting the morning air soak in, he is reminded, “it's all in the stars.” This motive, represented by figure 4.2, is next seen in mm. 34-35, but inverted.

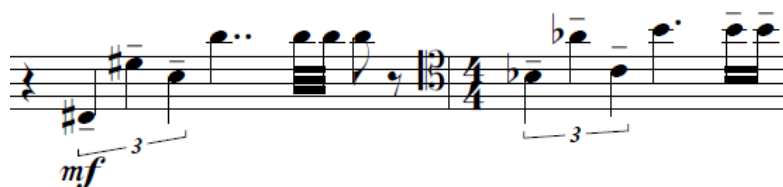


Figure 4.2

²⁹ Bolter, *Morning Walk*, Introduction.

These two motives represent Zellmer looking up into the sky to realize the beauty of the universe.³⁰

The next section begins at m. 42, which represents all of the tasks for the day. This mood is represented by the agitated, staccato rhythms. The jarring rhythms and 32nd note motives shown in figure 4.3 create a feeling of awkwardness and discomfort for the listener.



Figure 4.3

This mirrors the feelings of anxiety one may have when thinking about how much there is to get done in a day. As he begins to get overwhelmed by everything that needs to be done, he is reminded that “it’s all in the stars” in mm. 46-47, and again in mm. 68-69. All of these more serious thoughts calm down in mm. 77-78, and abruptly jump into Zellmer’s thoughts of a fun night out with friends. The melody in this section becomes bouncy and fun. Figure 4.4 displays an instance of laughter in m. 94.



Figure 4.4

³⁰ Bolter, *Morning Walk*, Introduction.

It is represented by a chromatically falling line with a metric *accelerando*. His laughter is brought to an end when his morning dizziness from the previous night kicks in.³¹ Zellmer's sobering body begins to dance with the fresh air he breathes in off of the lake. This is represented at rehearsal E by a simple waltz in a minor key as the basic structure. Melody evokes a macabre emotion that is reminiscent of the second movement to Rachmaninoff's *Symphonic Dances, Op. 45*. In both pieces, a slow lyrical melody is heard over a faster moving accompaniment. The melody is ornamented with glissandos in order to create a loose, dizzy feeling. There is also an interruption shown in figure 4.5 that symbolizes Zellmer's discomfort.



Figure 4.5

Zellmer is brought back into focus when he catches his reflection in the lake at m. 131.³² Seeing his older face begins to make him think about a better time in his life: a time when he and his wife were young and healthy. Rehearsal F is titled, "My Dear Wife." It begins as a sweet and caring song and slowly develops into sadness represented by the section labeled "clinging to the past."³³ As his happy memories remind him of how much he misses his wife, he is brought to an

³¹ Bolter, *Morning Walk*, Introduction.

³² Ibid.

³³ Bolter, *Morning Walk*, Score.

emotional outburst represented by mm. 152-153. He begins to ask himself, “Why?”³⁴ After an immense feeling of hopelessness, Steven Zellmer finds an answer to his question at rehearsal G: “Prayer of stability.” This hymn tune is based on the last piece of music found on his stand. It was etude No. 45, by Pasquale Bona.

The sections of this piece are connected as a person’s thoughts connect to one another. In most instances, external cues cause a person to forget one thought completely and move on to another. For example, as Zellmer is laughing uncontrollably in mm. 98-101, he starts to lose his breath. This agitates his hangover and causes him to take in some deep breaths. Another abrupt change of thoughts occurs when he catches a glimpse of himself in the lake.

Norman Bolter’s apparent “neglect” of musical form follows his philosophy that music is living and organic. His musical form comes from the idea that in nature, “things either grow or wither, live or die.”³⁵ Rather than considering this piece to be “through-composed,” it may be more accurate to call it “organically structured.”

Norman Bolter’s final note on this piece is that when played right, the performer should become far removed from thoughts of self-value or competition. Instead, the performer will disappear into a world in which their own life can combine with the life of Steven Zellmer. While suspended in this new world, the performer can find their own “prayer of stability” in which they can better their own life.³⁶

³⁴ Bolter, *Morning Walk*, Score.

³⁵ Norman Bolter and Carol Viera, an interview by Douglas Yeo, *Online Trombone Journal*.

³⁶ Bolter, *Morning Walk*, Introduction.

CHAPTER 5

BACHIANAS BRASILIERAS NO. 5, ARIA, VILLA-LOBOS

Heitor Villa-Lobos is considered the most influential Latin-American composer of the 20th century. His music combines elements of traditional Brazilian music with Western European music. Growing up in Brazil, Villa-Lobos began his musical studies with the cello; he later learned the ever-popular guitar. His interest in European music came when he received a copy of J. S. Bach's *Well-Tempered Clavier* from his aunt.³⁷ His Brazilian folk interest came from his constant travels around the country. In his own home, his father put a heavy emphasis on music education. Despite his father's intentions, Heitor Villa-Lobos, was captivated by the nations popular music. After his father's death in 1899, he was able to fully submerge himself in the popular music culture.³⁸ In his early years, Villa-Lobos was searching for his musical voice. During his travels, he learned a large amount of Brazilian folk tunes. In a time when world music was becoming musically fashionable, Villa-Lobos took advantage of his classical and folk music knowledge and created a new market for Brazilian classical music.

Two of Heitor Villa-Lobos' most significant works are his *Chôros* And his *Bachianas Brasileiras*. Although he had previously written music with some nationalistic influence, the *Chôros*, composed between 1920-1930, were the first works in which he decided Brazilian music would be his primary mode of expression.³⁹ In the forward to *Choros No. 3*, Villa-Lobos defines his choros:

³⁷ Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*, Austin: Institute Of Latin American Studies, University Of Texas at Austin, 1994, 105

³⁸ *Ibid*, 4.

³⁹ Vasco Mariz, *Villa-Lobos: Life and Work*, Washington D.C.: University of Florida Press, 1963, 34.

The *Choros* represent a new form of musical composition in which different modalities of the Brazilian Indian and popular music are synthesized, having as its principal elements rhythm and some typical melody of a popular nature, which appears in the work every now and then, always modified according to the personality of the composer.⁴⁰

Beginning in 1930, he started his work on *Bachianas Brasileiras*, which were a synthesis of traditional Brazilian folk music and European Baroque music; with regard to the title of these works, Villa-Lobos specifically alluded to the style of J.S. Bach. There are a total of nine *Bachianas Brasileiras* that Villa-Lobos wrote, and each of them is written with different instrumentations ranging from full orchestra, to voice and piano. As Eero Tarasti writes, "each of these works are based on functional harmonies and forms, with some additions used to create variety."⁴¹

The first movement of *Bachianas Brasileiras No. 5* is titled "Aria" and subtitled "Cantilena," which references both Baroque and Brazilian traditions. The piece is originally written for soprano voice and cello orchestra, and follows an AABA form. The A section involves a long vocalise sung on an "ah" syllable with *pizzicato* cello as the accompaniment.

"Aria" from Villa-Lobos' *Bachianas Brasileiras No. 5* can be compared to Bach's *Air on the G String, from Orchestral Suite No. 3 in D Major, BWV 1068*. The bass line follows the same descending pattern in both pieces. The melody also contains many entrances on weak beats, deceptive cadences, and an improvisatory quality.⁴² Figure 5.1 shows the beginning measures of the melody to Bach's *Air*. Figure 5.2 shows the beginning of *Bachianas Brasileiras No. 5*.

⁴⁰ Heitor Villa-Lobos, *Choros No. 3*, forward.

⁴¹ Eero Tarasti, *Heitor Villa-Lobos: The Life and Works, 1887-1959*, London: McFarland and Company, Inc, 1995, 181.

⁴² Tarasti, *Heitor Villa-Lobos: The Life and Works, 1887-1959*, 207.

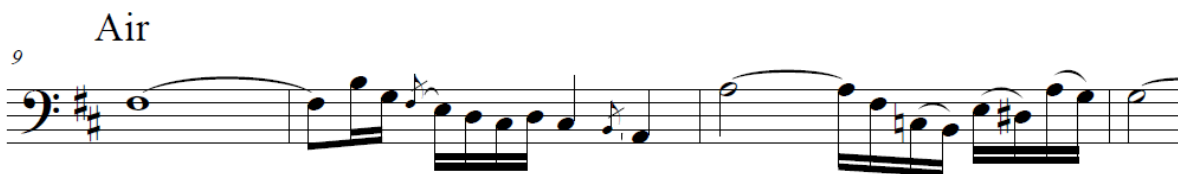


Figure 5.1

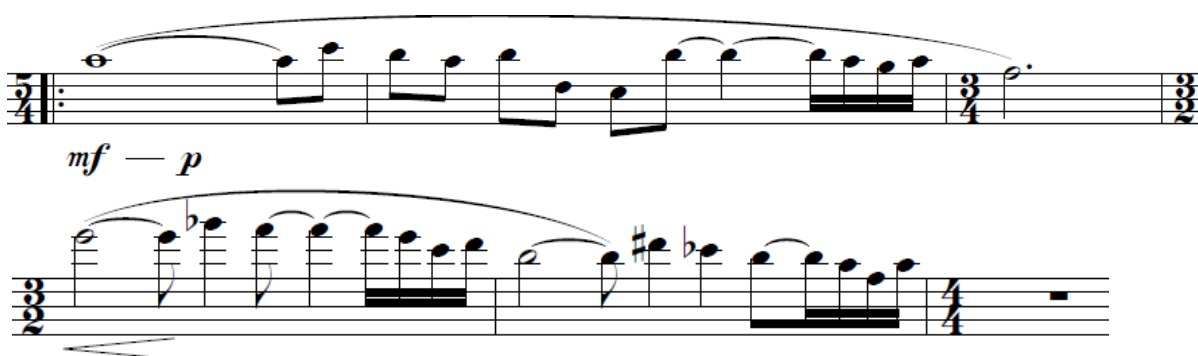


Figure 5.2

From an examination of the first couple of lines of each piece, the similarities become obvious. The melodies revolve around notes of longer value, which are embellished with ornamentations that lead into the ends of phrases.

Also included in the *Bachianas Brasileiras No. 5* is the frequent use of sequence. Examples of this occur in mm. 8-12, and 15-19. The final significant instance of Bach-style writing is found at m. 14 with the inclusion of the "Picardy" third, a popular device in Baroque compositions. The "Picardy" third is a harmonic device in which a minor tonic is changed into a major chord. In the case of *Bachianas Brasileiras No. 5*, this occurs in m. 14. In an instance when the melody should cadence on an A minor chord, the C sharp changes it to an A major chord.

Aside from the harmonic movement, the accompaniment is mostly influenced from the Brazilian tradition. Even though the melody is playing a slow *adagio* tempo, the *pizzicato*

sixteenth notes of the cellos creates a much faster feel. The *pizzicato* notes in the accompaniment are meant to imitate the sound of a guitar. This kind of guitar playing is known as "ponteio," or "pointed" in Brazil.⁴³

The B section of *Bachianas Brasileiras No. 5* is based on the traditional Brazilian "modinha," which is roughly translated to "a sentimental song."⁴⁴ In this section, Villa-Lobos sets his music to the text of a Brazilian poet by the name of Ruth Valadares Correia. Translated, the text is:

Lo, at midnight clouds are slowly passing, rosy and lustrous,
o'er the spacious heav'n with loveliness laden.
From the boundless deep the moon arises wondrous,
glorifying the evening like a beauteous maiden.
Now she adorns herself in half unconscious duty,
eager, anxious that we recognize her beauty,
while sky and earth, yea, all nature with applause salute her.
All the birds have ceased their sad and mournful complaining,
now appears on the sea in a silver reflection
moonlight softly waking the soul and constraining hearts
to cruel tears and bitter dejection.
Lo, at midnight clouds are slowly passing
rosy and lustrous o'er
the spacious heavens dreamily wondrous⁴⁵

The text is sung as a recitative, so the rhythms are set to ease the difficulties that lie within singing in Portuguese. The text of the poem speaks of the midnight sky, which adds to the mysterious atmosphere of the entire aria. At the final statement of the A section, Villa-Lobos instructs the vocalist to hum with a closed mouth as the movement disappears into the night sky.

The greatest challenge that arises when adapting *Bachianas Brasileiras No. 5* to be performed by an instrumentalist is addressing the difficult recitative within the B section.

⁴³ Gerard Béhague, *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*, Austin: Institute Of Latin American Studies, University Of Texas at Austin, 1994, 118.

⁴⁴ Mariz, *Villa-Lobos: Life and Work*, 42.

⁴⁵ Heitor Villa-Lobos, *Bachianas Brasileiras No. 5, Aria*, New York: Associated Music Publishers, 1947.

Without words, the repetitive notes can easily become dull and lifeless. In order to combat this, a performer must find their energy through the accompaniment and vary their articulations.

Because the accompaniment has more motion than the singer, it is worth the consideration to let this motion shine through as the prominent voice. In at least one arrangement for viola, the parts are even switched so that the viola performs the chromatic passage while the piano performs the recitative.⁴⁶

The trombone possesses an advantage that other instruments lack when it comes to imitating the voice: the slide. In order to create a large number of articulations so that the instrument "speaks," the trombonist can emphasize certain notes. This is accomplished by studying the text. When sung, certain syllables will have harder articulations than others. For example, the word "lustrous" has two syllables. the first uses a soft "L" sound, while the second uses a pointed "T" sound. Therefore, the second syllable will be given a harder articulation. The trombonist can create a number of hard and soft articulations, as well as employ the use of various *glissandi*. The wide spectrum of articulations available on the trombone create a uniquely natural adaptation of the human voice that other wind instruments do not have. The large number of ways the trombone can color each note makes it a reasonable option for performing this piece, aside from the original soprano voice instrumentation.

⁴⁶ Heitor Villa-Lobos and Primrose William Primrose, Arr, *Bachianas Brasileiras No. 5. Aria Arranged for Viola and Piano*, New York: Associated Music Publishers, Inc., 1958.

CHAPTER 6

RUSALKA'S SONG TO THE MOON, DVOŘÁK

Antonín Dvořák was a Czechoslovakian composer of the late Romantic period.

Alongside Smetana, Dvořák remains one of the most famous of the Czech composers. Many of his compositions follow a nationalistic theme in which he incorporates native folk tunes into his works. His music is described as having "the fullest recreation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them."⁵⁵ He began his musical career playing viola for the National Theater orchestra in Prague. As he familiarized himself with the classical repertoire, he began composing and conducting. As his fame grew, he eventually became friends with Johannes Brahms, which allowed him to build a following in Germany and to secure a contact in publishing.⁵⁶

In 1892, Dvořák had moved to the United States and accepted a position as the director of the National Conservatory of Music in New York. During Dvořák's time in the United States, he composed his most famous symphony, the *New World Symphony*. After this symphony, however, most music history textbooks turn away from Antonín Dvořák's life and output. After his short stay in America, his home-sickness caused him to move back to his homeland. This return to Bohemia is when Dvořák wrote his penultimate opera, *Rusalka*.

Dvořák wrote a total of eleven operas. Of all the different genres he wrote in, his operas have found the least amount of attention in the modern day. They seem to be overshadowed by his own symphonies, as well as Smetana's operas; however, at the time that Dvořák wrote his

⁵⁵ John Clapham, 'Dvořák, Antonín (Leopold)', *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan), 1995, 765.

⁵⁶ John W. Freeman, *The Metropolitan Opera Stories of The Great Operas* (New York: Metropolitan Opera Guild: 1984-1997), 126.

operas, they were extremely well received.⁵⁷ Unlike Smetana, Dvořák looked away from Czech subjects in order to create his storylines. For example, his first two were borrowed from Russia and Poland.⁵⁸

Antonín Dvořák wrote operas in three styles: comedy, grand opera, and fairy-tale operas. The last of these is the genre in which *Rusalka* fits. The story of *Rusalka* is taken from Hans Christian Andersen's *The Little Mermaid*. Dvořák adapts it by setting it into a Bohemian woodland and changing the characters to fit more closely to Bohemian folklore. In Dvořák's re-telling, Rusalka is a water nymph who wishes to become human so that she may fall in love with the Prince. As she is granted her wish, she is given two conditions: 1) Rusalka will remain mute to all humans; 2) if she cannot find true love with the Prince, then she will be brought back to the water forever, and the Prince will be eternally cursed.

One of Dvořák's most famous arias, *Rusalka's* "Song to the Moon", comes from this opera. It is an aria that has become a part of the soprano voice's standard repertoire, and is frequently asked on auditions. Rusalka sings "Song to the Moon" in Act I and asks the moon to tell the Prince that she will be with him soon. The words to this aria, translated into English, are:

Moon, high and deep in the sky
 Your light sees far,
 You travel around the wide world,
 and see into people's homes.
 Moon, stand still a while
 and tell me where is my dear.
 Tell her, silvery moon,
 that I am embracing her.
 For at least momentarily
 let her recall of dreaming of me.
 Illuminate her far away,
 and tell her, tell her who is waiting for her!
 If her human soul is in fact dreaming of me,

⁵⁷ Michael Brim Beckerman, *Dvořák and His World*, (Princeton: Princeton University Press, 1993), 107

⁵⁸ Beckerman, *Dvořák and His World*, 105.

may the memory awaken her!
Moonlight, don't disappear, disappear!⁵⁹

Despite the lack of words when performing this piece on trombone, Dvořák has written this with such a nice melodic quality that expressing the underlying emotions is a manageable task. In order to make music out of this aria, the trombonist has to be manipulated in a way that most closely resembles the human voice. This means that the performer must know the lyrics in order to stress certain syllables that might be different than what each line implies. Take the first line, shown in figure 6.1, as an example: "Mesicku na nebi hlubokém." The words "mesicku" and "hlubokém" have an emphasis on the third syllable: me-si-CKU, and hlu-bo-KÉM.



Instead of the natural tendency to emphasize the first beat of these measures, the words imply an emphasis on the third beat. These notes are marked by accents. In the second measure, the text implies an emphasis on the second beat. Throughout the piece, the performer must be aware of the text because, like the first three measures, the emphasis is not always consistent.

Along with the individual words, each line of the poem implies different moods. Throughout the aria, Rusalka experiences a myriad of emotions including, hope, love, despair, loneliness, strength, and defeat. It is crucial for the performer to not only know where these

⁵⁹ Timothy Cheek, *Rusalka: A Performance Guide with Translations and Pronunciation*, (Lanham: Scarecrow Press, 2009), 102-106.

emotions line up in the score, but for the performer to know how to exaggerate so that the audience can follow along.

Overall, the range of the aria 8vb as well as the avoidance of recitative and repeated notes makes this aria perfect for performance on the trombone. Because this piece can be played in such a comfortable octave, *Rusalka's* “Song to the Moon” is an opportunity for a trombone player to show off their story telling abilities.

CHAPTER 7

10,000 HOURS FROM BONEKILL, MICHAEL DAVIS

Michael Davis is a California born trombonist who has been finding much success in the world of performance, composition, and overall musical entrepreneurship. He is most widely known for being the trombonist for the Rolling Stones in the 1990's; however, he had a fruitful performing career leading up to this period. After his time at the Eastman School of Music, he began touring with famous bandleader, Buddy Rich. From this point on, he had built up enough connections to become the most in demand jazz/pop trombonist in New York. Other artists that Davis has played with include: Frank Sinatra, Michael Jackson, Bob Dylan, Aerosmith, Tony Bennett, Jay Z, Sarah Vaughan, Sting, Beck, Branford Marsalis, Bob Mintzer, and David Sanborn.⁶⁰

Michael Davis is the founder of Hip-Bone Music, Inc. Through his website, he is strengthening the trombone community by publishing warm-up books, etudes, and a series of masterclasses through his "Hip-BoneU" channel. In another ongoing project called "Bone2Pick," Davis interviews famous musicians about their life and road to success. Many of these musicians happen to be trombonists as well.

As a composer, Michael Davis has released nine solo albums, and written over 150 works. As the demand for all-around trombone players rises, Davis' compositions are an essential addition to the repertoire. *10,000 Hours* comes from *BoneKill*, which is a book of five suites for unaccompanied trombone. The title of this suite comes from what is supposedly the number of hours it takes to master a certain craft. The titles of each movement go through the three phases of practice that happen on each musician's road to mastery. In the beginning, a student must

⁶⁰ Michael Davis, "10,000 Hours" In "*Bone Kill- 15 Etudes and 5 Suites for Trombone*" (New York: Hip-Bone Music, 2012), Bio.

learn their scales and patterns, or "Sequences." Then, they begin to search for their own unique sound, or "Style." Finally, they constantly make "Changes" in their playing, as they realize that musical development is a life-long journey.

Like many of Davis' compositions, the suites in *BoneKill* are written to be completely idiomatic to the trombone. They make use of the trombone's harmonic overtone series so that many of the fast lines can be played with relative comfort. Many of the phrases will involve a sequence of notes in a single slide position, or positions that are close to each other. In "Style," the second movement of *10,000 Hours*, Davis writes a long sequence of eighth notes in measures 43-44 that, if written in any other key, would pose a devastating test of slide dexterity to the performer. As written, the line turns into a lip slur exercise with minimal slide movement. A graph of the slide groupings is shown in figure 7.1:

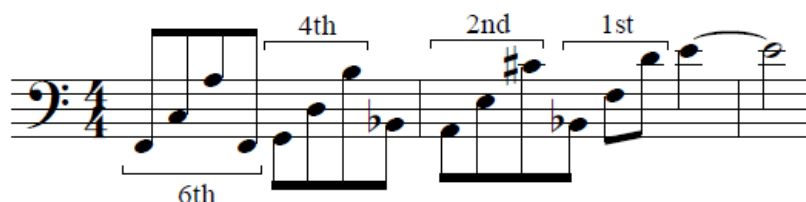


Figure 7.1

Here, the brackets indicate groups of notes that can be played in the same slide positions. Another clear example of Davis' idiomatic writing is in the third movement, "Changes:"

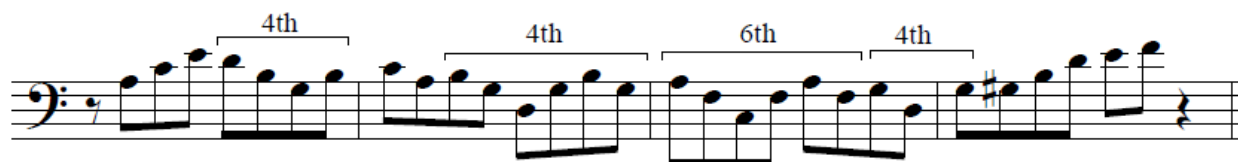


Figure 7.2

This figure also uses a signature compositional motive that Davis uses throughout his works. It is a root, fifth, third lip slur that comes straight out of his *15 Minute Warm-up* book. This motive can be seen in “Style” in measures 3, 27, and 33 among other places. Within the same book of suites, this motive shows up again in the second movements of *Coffee Time*, and *MC Invitational*.

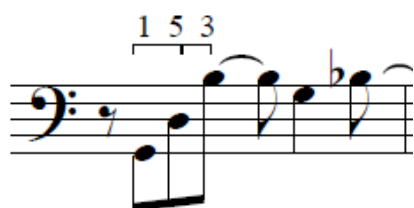


Figure 7.3a

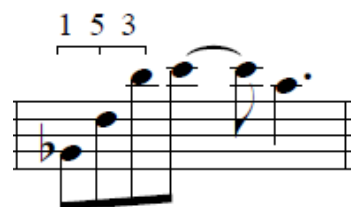


Figure 7.3b

Figures 7.3a and 7.3b show the root, fifth, third motion from m. 3 and m. 27 respectively. Figure 7.1 is also an example from the same movement of this motive. Figure 7.4 shows the motive in the second movement of *Coffee Time*: “Clover.”

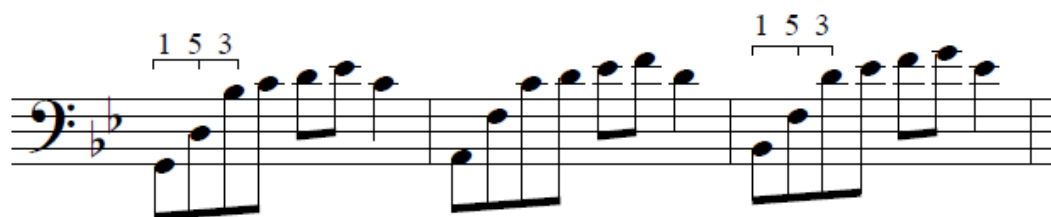


Figure 7.4

Figure 7.5 presents the root, fifth, third motive inverted. This happens in the first three measures of “Cypress”, from *MC Invitational*.



Figure 7.5

BoneKill comes with a CD in which Michael Davis plays each of the etudes. These pieces are marked with dynamics and articulations sparingly, and that is exactly how Davis performs them. This can cause a misleading approach to an individual's interpretation. Just as a trombonist must add extra musicality to a performance of the popular Bordogni/Rochut etudes, so must they add extra musicality to the Davis etudes. If the first movement is taken in a strict tempo, it becomes robotic, technical, and unmusical. The sequences and empty space in between phrases calls for a relaxed, gliding approach. Even though it is the first movement, "Sequence" is the beautiful, flowing "middle movement" of the suite. Its sweet, legato nature calls for a pushing and pulling of tempo in order to create tension and release within each sequence.

The second movement, "Style", instructs the performer to play "slanky/easy." After a beautiful first movement, this stylistic direction should not be taken lightly. To start this movement off with the right amount of "slank," a growl can be added to the first B natural. Throughout the rest of the piece, a large number of articulations can be used to create a "less-than-clean" atmosphere. Similar to trying to translate the swing style into a rhythmic marking, these articulations cannot be accurately written down, which may be why there are minimal articulation markings.

The third movement, “Changes”, has a total of three dynamic markings. Like the first movement, there is much room for added musicality. Without it, “Changes” goes from an energetic finale to a dull exercise. Typically, the dynamic changes can follow the contour of each phrase. As the phrase rises in pitch, so can the dynamics. In mm.45-55, the rests in between each phrase can be used to reset the dynamic level. This will help create a broken record effect as the piece works its way towards the recapitulation.

This interpretation of *10,000 Hours* is not the only way to perform it. Like any etude with minimal stylistic markings, the goal of this suite is to use the performer's own musical intuition to create the most musical performance possible.

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APPENDICES

VEXILLA REGIS

1. *Abroad the Regal Banners fly,*

Now shines the Cross's mystery;

Upon it Life did death endure,

And yet by death did life procure.

5. *Blest Tree, whose happy branches bore*

The wealth that did the world restore;

The beam that did that Body weigh

Which raised up hell's expected prey.

2. *Who, wounded with a direful spear,*

Did, purposely to wash us clear

From stain of sin, pour out a flood

Of precious Water mixed with Blood.

6. *Hail, Cross, of hopes the most sublime!*

Now in this mournful Passion time,

Improve religious souls in grace,

The sins of criminals efface.

3. *That which the Prophet-King of old*

Hath in mysterious verse foretold,

Is now accomplished, whilst we see

God ruling nations from a Tree.

7. *Blest Trinity, salvation's spring,*

May every soul Thy praises sing;

To those Thou grantest conquest by

The holy Cross, rewards apply. Amen.

4. *O lovely and refulgent Tree,*

Adorned with purpled majesty;

Culled from a worthy stock, to bear

Those Limbs which sanctified were.

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